

# The Hymn

October 1975

## *Signs of God's Deep Caring*

(Tune: "Onward Christian Soldiers")

1. Signs of God's deep caring  
Blossom where He walks,  
Lilacs are for sharing—  
Iris, lillies, phlox;  
Tulips lift their beauty  
'Zalea bushes glow,  
Violet and apple-tree  
His great blessings show—

Chorus:

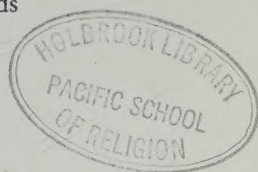
God moves forth upon the lands  
Scattering new seeds;  
Filling empty hands,  
Meeting human needs

2. Let us all in Springtime  
Rise and glow with light,  
From this 'wakening time  
May we grow aright.  
Beauty all around us  
In the greening arch  
Shows God's love has found us,  
We can rise and march.

Chorus:

Go with God upon the lands  
Scattering new seeds,  
Filling empty hands,  
Meeting human needs.

DOROTHY DIDHAM  
Reading, Mass.



## *Earth is God's Creation*

(Tune: St. Gertrude)

Earth is God's creation,  
Lovely to behold;  
Prairie, field and mountain,  
Harvests rich unfold.  
Ocean, sea and river,  
Starry heavens above,  
All give glorious witness  
To Eternal Love.

Refrain    Let us then be thankful,  
              God will ever guide;  
              Earth and all creation  
              In his love abide.    Amen.

Christ is God incarnate,  
Savior, Lord and King;  
Light and hope to mankind  
He was sent to bring,  
Healing, health and wholeness,  
Peace and joy for life;  
Ransom for the sinner,  
Vict'ry over strife.

Man is God's creation,  
In his image made;  
Called to follow Jesus,  
Trusting, unafraid.  
Toward his every neighbor  
Love and charity,  
Sharing in the building of  
Just society.

Stewards of God's treasure,  
Sons of God by call;  
Sheltered in his Presence,  
Sin cannot enthrall.  
May his heavenly kingdom  
In this world be known,  
May his blessed mercy  
Everywhere be shown.

ROLAND L. SHOWALTER, D.D.  
Libertyville, Illinois

# The Hymn

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## The President's Message

THE FIRST STAGE in our present project, *Hymns on Aging and the Later Years*, closed at the end of August and we are now well into the preliminary appraisal of 1000 hymns that were received from various sections of the United States and foreign lands. The great number of participants is a real indication of the present interest in hymnody and the growth of the sphere of activity in the Society. The committee of judges consists of members of the AARP, the AART, and an equal number from the Hymn Society of America.

Meanwhile the second stage of *New Hymns for America* is nearing conclusion on December 31, a number of music manuscripts are already in hand. We trust that final selection will meet with wide approval and that one or more of them will achieve that unidentifiable spark that sheds that unexpected glow of permanence. This certainly would be a rewarding remembrance of our contribution to the coming celebration.

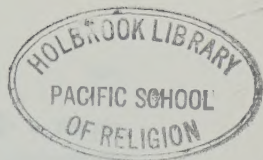
At this time, the Society, like many others, is experiencing the results of inflation. The greatest increase in expenditures is in the publication of *The Hymn*, a life line of the Society. Except for an office secretary, all officers and volunteer workers generously contribute their services. To provide for the now greatly needed funds the Finance Committee recommended, and the Executive Committee approved, raising the 1976 membership fee to \$10.00.

The Executive meeting in July approved the suggestion of one of the members of the Executive Committee to establish a "Book of Remembrance" to record the names of those who, as in the past, send donations as a token of friendship and concern for the work of the Society.

Unfortunately, the publication of *The Handbook for American Catholic Hymnals*, has been delayed by circumstances beyond our control. However, it now is in the printing stage. This publication is no financial burden to the Society since it is published through a grant by one of the members. Proceeds from the sale of the book will be donated to the Society.

These items record the continued progress and growth of the Society. More and more it is evident that in the fifty-three years since its foundation (in 1922) the intentions of the charter members are being accomplished. The continuing work by the *Dictionary of American Hymnology Committee* is accomplishing a goal which the founders did not envision but would have heartily approved.

J. VINCENT HIGGINSON



# A Crisis in Children's Music

HELENCLAIR LOWE

NINETEEN SEVENTY-SIX may be a year of crisis for our children's and youth choirs. Why? Just this past week throughout California, public school revenue limit increase elections failed. Whether through apathy, lack of understanding or the economic condition of our country, inadequate school funding makes necessary the curtailment of school programs, with music immediately high on the list of cut-backs. Music administrators and consultants are slated for a 1975-76 return to classroom teaching, special music teachers will be lucky to find a job, and altogether we face a gloomy prospect of a curriculum without the arts.

This places a great responsibility upon the churches. Do we say "I have only a small junior choir and if there is no music in school perhaps it will die out because of lack of interest," or do we as music educators, realize that man's life without the arts is barren, that religion has always been closely related to music, art and drama, using these disciplines to bring deeper understanding and expression to Christianity? We must look for ways in which we can enlarge and expand our church programs. Recognize our children's need for beauty in this troubled world and work to increase their sensitivity to it. As Christian educators we realize that music is an integral part of our total culture and cannot be ignored as a strong force in American life. World peace is greatly dependent upon an understanding of other cultures, which is achieved in part by a study of their music, both folk and composed. Do not spend time defending the place of music in a child's life but work to fulfill the need.

The choir is a regularly functioning arm of the church family, concerned with worship of the congregation. It is impossible to find time in one short rehearsal hour for all the musical needs of the children plus the preparation for the worship services. What is the answer?

I believe that churches are going to have to enlarge their music curriculum. Even now several large churches are leading the way with after-school choir schools which provide classes in theory, piano, string and wind instruments, accompanying, as well as the graded choirs. This is excellent, of course, but far too comprehensive for the average church.

Even a small church, however, could schedule and provide an hour or two weekly for music education. And before you ask how we can

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expect a children's choir director, who is often a volunteer or non-professional, to take on another task, let's think about how it could be done.

Most parents would be only too happy to pay some small semester fee if they understood their child was to receive skilled musical instruction on a regular basis. This class would definitely be in addition to the children's choir and would specialize in developing specific skills. The fees received could be used to engage a music specialist, preferably trained in classroom music procedures. Objectives of the course should be clearly set forth for two reasons: (1) to avoid duplication of study with the choirs and to provide for cooperative planning between choir director and teacher and (2) to enable parents to know exactly what is to be taught, the concepts and skills to be learned and the experiences to be presented that would be in addition to the regular choir program.

Some of these objectives might be:

1. to develop skill in reading music.
2. to enjoy and respond to the feeling and spirit of music.
3. to recognize common rhythm patterns and to respond to them with bodily movements.
4. to hear tonal relations and recognize common tone groups.
5. to play an instrument, either melodic (recorder, tonebells, etc.) percussive (tambourine, drums, etc.) or accompanying (autoharp, guitar, piano).
6. to become aware of certain musical characteristics such as tonalities, forms, textures and tonal colors.
7. to know, through music, more about peoples of other countries.

Of course the curriculum should be tailored to the specific musical needs of the community. I recognize, too, that most directors of children's choirs already incorporate these objectives into the choir program. But in such a music class more time and emphasis would be placed on music learning, while choir is an adventure in Christian education.

In the case of small churches, several churches could support the project together, either by denomination or by neighborhood. Remember that, as in all education, excellence brings success. Plan carefully, secure the best-trained teacher, study the inherent differences between this type of musical training and the church choir, explain in detail to the parents and enlist their help. Extend the promotion of the program beyond your church; this could be an important out-reach in the service of the church to the community. Why not try? We must do something?

# Hymns to Grow On

DORIS BRENNER STICKNEY

**D**URING my last ten years as a church organist, I was privileged to carry an active part in the program of multiple choirs. We followed two basic guidelines in the development of our young choristers from fourth grade through high school:

1. Teach hymns to grow on, not outgrow.
2. Sing what you believe, and believe what you sing.

All too soon the time came for retirement to a congenial community of former church leaders. No longer involved in the religious education of youth through church music, I turned my attention to the interests of the age group among whom I lived. I was especially concerned with the hymns that were sung in our weekly fellowship meeting.

My own problems of adjustment made me sensitive to the spiritual needs of the residents. Time was when we sang with vigor "Awake My Soul, Stretch Every Nerve" (249), but no more. About me were friends faced with limited strength or restricted activity. Certainly they would never choose to sing "And Are We Yet Alive" (336), or "Come, Let Us Join Our Friends Above" (302).

I took a second look at hymns which had been my favorites, such as "Be Strong! We Are Not Here to Play." Weren't we retired folk entitled "to play, to dream"? Each day I was oppressed by the news flooding the air. Health problems dictated new disciplines. I was forced to re-examine the basis of my faith, especially my relationship to God through prayer.

What about the guidelines of our choir experiences of former years? Did they still apply? Perhaps I should look in the hymnal once again for "hymns to grow on," texts that were pertinent to my new life pattern.

A request to lead our weekly fellowship meeting gave me an opportunity to develop my ideas and share them with a sympathetic group. On opening the hymnal I turned to the familiar "Beneath the

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*The author of this article is a former church organist living in Claremont, California. Her article first appeared in Music Ministry, and is reproduced here by the kind permission of the United Methodist Church's General Board of Education, copyright owner.*



Cross of Jesus." (417, 110) My eyes fell on the lines

Content to let the world go by,  
To know no gain or loss, . . .

"Sorry," I muttered, "I can't honestly sing those words and mean them. Neither do I want every hymn to land me on heaven's shores with its 'brighter bliss.' I want to sing words that are therapy for the changing *me*. 'A yearning for a deeper peace not known before'—that's part of it."

Hymns for older persons to grow on? I searched thoughtfully through the hymnal for texts which stimulated and satisfied me. I looked at Henry Hallam Tweedy's hymn on prayer, "O Gracious Father of Mankind" (260), written when Dr. Tweedy was teaching a class in public worship at Yale Divinity School. He had found some of the hymns on prayer unsatisfactory. As I studied the stanzas, I discerned answers to questions which had troubled me lately. Some of my friends believed firmly in besieging God with personal requests for healing, but Tweedy said:

We would not bend thy will to ours,  
But blend our wills to thine;  
Not beat with cries on heaven's doors. . . .

"Amen!" I said. "Neither will I pressure God to give me my way!"  
The question Is God listening for our prayers? found this answer:

Thou dost not wait till human speech  
Thy gifts divine implore. . . .

An answer to the question How can we grow in prayer life? was summed up thus:

To hear thy voice, we need but love,  
To listen, and be still

A practical suggestion came in the thought that God expects us to

. . . labor for those gifts  
We ask on bended knee.

Here was a hymn to grow on, reassuring in its answers to questions implicit in the text. With my whole heart I could believe what I sang. This would be my first choice for the group.

Turning from the deeply personal, I looked for a hymn which would give an optimistic answer to contemporary problems of war and race, of science and arts. To my surprise, I found in John Addington Symonds' hymn "These Things Shall Be" (198, 400) a description of the hopes for a better world for which I too longed. Each stanza added detail to the dream when "Every life shall be a song." Had I not known



the date of its writing—1880—I would have ascribed the text to a twentieth-century poet. I liked his use of the word *inarmed* in the third stanza, instead of *unarmed* (as some editors have mistakenly changed it). It gave a friendly picture of comrades, walking arm-in-arm. Here indeed was another hymn to grow on. I wanted desperately to believe that

In every heart and brain shall throb  
The pulse of one fraternity.

I was happy with my second choice.

Now for a practical, down-to-earth text that would give me a pattern for day-to-day living. In Milton Littlefield's hymn "O Son of Man, Thou Madest Known" (197, 419) I found the phrase for which I was looking. Common things become sacred; second best isn't good enough; work gives effect to prayer. These were Littlefield's idea.

It reminded me of a similar thought in Tweedy's first stanza. No matter how limited my physical strength, here was a spiritual exercise to begin the day. Each morning I would try to pick life up at its positive best. Although written obviously for youth, the text had a pointed message for older folk. My search for a third hymn had ended.

When the evening arrived, I explained to the group the guidelines which gave us our theme, "Hymns to Grow On," and shared the thinking which led to the choice of each text.

I couldn't resist a few suggestions for their singing, based on my habit of playing the words of the hymns. "Breathe at the commas and other punctuation, rather than at the arbitrary ends of the lines. Carry the thought across as you sing, even if you have to take extra breaths." We proceeded with the pleasure of the evening, remaining seated to sing.

At the conclusion, the group stood for the benediction. I used the classic chorister's prayer, a perfect summing up of our theme:

Grant that what we sing with our lips we may believe in our hearts, and what we believe in our hearts we show forth in our lives: through Jesus Christ our Lord. Amen.

Afterward, the response of the group was warm and heartening. One said, "I didn't know a single one of those hymns but I was glad to be introduced to them." Another said, "I wish there were a place in the church service for such a learning period." Most gratifying, however, was the quiet appreciation of a thoughtful resident: "We really worshipped, didn't we? I felt a Presence when we sang

To hear thy voice, we need but love  
And listen and be still.

Do give us another evening with hymns to grow on."

# Hymns on Human Relations

HAROLD H. HAGENFIELD

THE HYMN SOCIETY OF AMERICA, in cooperation with United Methodist Communications of the United Methodist Church, is sponsoring a hymn writing project on human relations. The hymns are to express the meaning and purpose of Human Relations Day.

Human Relations Day, the last Sunday in January, is an annual observance in the United Methodist Church to celebrate the diversity of the cultures in the church and our oneness in Christ. The membership of the church includes members of various groups in addition to Caucasians—Hispanics, native Americans, Japanese, Chinese, Koreans and Blacks.

All these have something to share with others. In addition, some of the ethnics have not had opportunities for training, some need assistance in projects to help themselves in self-fulfillment. The special offering on Human Relations Day provides funds for four programs in which there are many projects.

The programs are:

- United Methodist Voluntary Service is a support system for full-time workers working for subsistence pay in self-help projects initiated and operated by persons in local communities. Among these projects are day care centers, runaway houses for youth, health centers, food cooperatives, economic development programs and counseling centers.
- Community Developers program in which these persons work with and through local churches aiding persons in various types of community projects of self-help and fulfillment.
- Police-Community Relations programs provide consultation and conversation between law enforcement officers and citizens for better understanding and also provide guidance for individuals in situations of tension.
- In-Service Training Program provides opportunities of training for ethnic minorities, both ordained and lay.

The general theme of Human Relations Day is "One Church—Many Cultures." The slogan for 1976 is "You can Be There, Too!" The hymns might be related to either one of these statements.

We are looking for hymns that will express ideas such as:

- The diversity of cultures and the fact that the various racial and cultural groups have something to share with all.

- Even though there are many different groups within the church, we have a oneness and unity in Christ.
- The joy that comes through sharing our financial and cultural resources.
- Praise and thanksgiving to God for the wonders of our humanity.
- Praise and thanksgiving to God for all members of the church.
- Thanks to God for all races and groups in our society.

### Specifications

1. Hymns should express the meaning and purpose of Human Relations Day as described above.
2. We are interested in the words of new hymns. They should be written in well-known meters found in standard church hymnals. (If the author desires, a new tune may be submitted with the new text. The judges may later accept this tune, choose an existing tune, or ask composers for a suitable new tune.)
3. "New" means that a text submitted has not been published previously, or used in a public occasion.
4. More than one hymn may be submitted by an author.
5. Since the Hymn Society of America cannot promise to return manuscripts submitted, authors should keep copies of their hymns.
6. The Hymn Society of America will copyright hymns or tunes accepted for publication (to protect the author's text from modification without permission), but permission to quote or publish will be given, without fee, to hymnal and church/synagogue editors upon their written request.
7. The new hymns should be sent to the Hymn Society of America, Room 242, 475 Riverside Drive, New York, N. Y. 10027, not later than June 30, 1976.
8. A panel of competent judges will be named by the Hymn Society of America to appraise all texts submitted.
9. Texts of hymns found acceptable will be published by the Hymn Society of America and made available to composers of tunes, to magazine and hymnal editors, etc.

## Early American Vocal Music

A BIBLIOGRAPHY of early American vocal music is being distributed by the New York State American Revolution Bicentennial Commission as part of its continuing publication program. Since its inception the NYSARBC has published a variety of brochures



and booklets on topics relating to the upcoming bicentennial era.

*Early American Vocal Music in Modern Editions* has been compiled by R. John Specht, assistant professor of music at Queensborough Community College. Mr. Specht is also director of the Queensborough Community Chorus. Mr. Specht notes in his introduction to the bibliography that the "singing school" sprang up in the colonies of New England some sixty years before the American Revolution and as the popularity of congregational singing in the church service spread, there developed a need for part-music in large quantities. Singing masters met this need, according to Mr. Specht, by collecting music pieces in tune books which were published and sold.

Over one-hundred separate works are noted in Mr. Specht's bibliography, Editors, publishers and, in some cases, prices, of individual pieces are included. The bibliography is free upon request from the New York State American Revolution Bicentennial Commission, 99 Washington Avenue, Albany, New York 12230.

### DUES! DUES! DUES!

The Finance Committee of the Hymn Society of America has recommended to the Executive Committee—largely because of the increased cost of printed material provided the membership—that the annual dues of the Society be increased to ten dollars for basic membership on January 1, 1976. The Executive Committee approved this recommendation at its September meeting. Other types of membership are also being increased.

Regular membership (personal and institutional) . . . .	\$ 10.00
Student membership . . . . .	6.00
Supporting membership . . . . .	20.00
Contributing membership . . . . .	40.00
Life membership . . . . .	200.00

### SPECIAL MEETING

A special membership meeting will be held at 5:30 p.m. on Monday, December 1, at the Fifth Avenue Presbyterian Church, New York City to (1) approve the new membership rate, and (2) to amend *Bylaw No. 1* (which now requires a membership vote to set the dues) to make such approval a duty of the Executive Committee.

At the same date and place, there will be a dinner and program at 6:30 p.m. to which all members and friends are invited. Reservations are necessary.

# The Hymn

## "Adoro Devote, Latens Veritas"

F. J. E. RABY, C.B., D.LITT., F.B.A.

*The material in this article was first printed in the Bulletin of the Hymn Society of Great Britain and Ireland in two issues, three years apart, and is reproduced by permission.*

IN AN ARTICLE which appeared in this *Bulletin* in April 1943, under the title "The Hymn *Adoro devote, latens Veritas*," I summarized the conclusions of Dom André Wilmart on the literary and textual tradition of this famous poem. The manuscript tradition, as he showed, does not take us back much beyond the year 1323, and as St. Thomas Aquinas, to whom the verses have been attributed, died in 1274, there was, in Wilmart's view, something like half a century in which no record existed which would support this attribution.

In an article in *Speculum* (April 1945, p. 236 ff.) on the "Date and Authorship of the Poem *Adoro te devote*," I was able to show that the poem was well-known at a much earlier date than 1323, and that it was probably written within the life-time of St. Thomas.

By the merest chance, while I was reading the *Laude* of Jacopone da Todi (d. 1306) for another purpose, I came across a passage which contained a clear reference to the *Adoro te Lauda* (No. XLVI in Ferri's ed., Bari, 1915, p. 106), a reference which could be understood only by a reader who knew (and was expected to know) the poem.

There are good reasons, which I have given in detail in my article in *Speculum*, for placing the composition of Jacopone's poem between the years 1280 and 1294. The Latin poem was already famous enough to be quoted in an allusive way by Jacopone and, if we allow a short space of years during which it was diffused to a sufficient extent for this to happen, we can fairly assign it to a date within the lifetime of St. Thomas.

The earliest manuscripts ascribe it to St. Thomas. If it be objected that it does not bear the objective and strictly doctrinal character of the great hymns and the sequence which are certainly his work, the answer is that it is a personal prayer like the *Iesu Dulcis Memoria*, and was never intended for use as a hymn. May it not be that this great poem, which in the view of Mgr. Grabmann "breathes the very spirit of the Eucharistic theology of Aquinas," is the Angelic Doctor's personal expression of his devotion to the Lord Jesus in the Blessed Sacrament?

## A Later Appraisal

Many years ago, my dear friend Dom André Wilmart, perhaps the greatest of Benedictine scholars in the present century, told me that the ascription of the famous hymn *Adoro te devote* to St. Thomas Aquinas was in his view more than doubtful. He was even then engaged in a detailed study of the manuscripts which contain it, and in 1929 he published his conclusions in a masterly article under the title "La tradition littéraire et textuelle de l' *Adoro te devote*" in *Recherches de Theologie ancienne et médiévale*, i, 1929, Louvain.

It has often been stated, quite wrongly and even recently, that the poem is contained in the Office for *Corpus Christi*, which, as everyone knows, was composed by St. Thomas Aquinas. Actually it appears in the Roman Missal only among the prayers of Preparation and Thanksgiving having been inserted in 1570 by Pope Pius V.

It is not, strictly speaking, a hymn, but rather a "pious meditation" for private and lay devotion at the moment of the Elevation. It has none of what Bernard Manning, who loved it well (See my note in *Laudate*, p. 120, XX, 1942) would have called the "objective" character of the splendid hymns and sequence of St. Thomas, which make up his contribution to the poetry of the Eucharist. Like the *Dies Irae* and the *Stabat Mater*, it has that personal note which is a primary mark of Franciscan poetry, though there is no reason to suppose that it is as such that it can best be used. The author of the truncated version in *Hymns Ancient and Modern* attempted with little success to use it as material for a hymn designed for congregational singing." Crashaw in the seventeenth century found in it the inspiration for a mystical hymn of considerable beauty.

With all the powers my poor heart hath,  
Of humble love and loyal faith,  
Thus low (my hidden life!) I bow to Thee,  
Whom too much love hath bow'd more low for me.

And Gerard Manley Hopkins made a version in which he set the mark of his own poetical nature. John Mason Neale's more literal version is not one of his happiest efforts. Where he has only partially succeeded, another and less skilful hand can hardly hope to do better, but in order to present to English readers a version based on Dom Wilmart's critical text, I venture to append a faulty literal rendering, preserving the rhythmic scheme of the original, though, inevitably, without the rich two-syllabled masculine rimes.



Humbly, O Thou hidden Truth, I kneel to Thee,  
 In these forms truly hidden deign'st to be;  
 All my understanding here to Thee must bow,  
 In its contemplation wholly failing now,

Touch and taste and seeing are in Thee deceived,  
 But by hearing safely is the Truth believed;  
 What God's Son hath spoken firmly I will own,  
 On this Word's assurance I will trust alone.

On the Cross was only hid Thy Diety,  
 Here is likewise hidden Thy humanity;  
 Yet, in both confessing truly my belief,  
 Ask I what was ask'd Thee by the dying thief.

On Thy wounds like Thomas I may look no more,  
 Yet as Lord confess Thee, and as God adore;  
 Grant me, I beseech Thee, evermore to be  
 Faithful, hoping, loving only unto Thee.

O Thou living memorial of that dying Love,  
 Living Bread, life-giving, coming from above,  
 To my soul vouchsafe Thou on that Flesh to feed  
 Tasting of its sweetness that is meat indeed.

Pelican of pity, Jesus Christ the Lord,  
 Cleanse Thou my uncleanness by Thy blood outpoured;  
 One sole drop, one only, from that cleansing stream  
 Could the whole world ransom and from guilt redeem.

Jesu, now whom hidden 'neath these veils I see,  
 When shall that I long for truly come to be,  
 That I may be happy in the heavenly place  
 With the unveil'd vision of Thy glorious face.

It will be observed that in the first strophe we are now expected to read,

Adoro devote, latens veritas  
 Te qui sub formas vere latitas.

The reading *veritas* instead of *devitas* is guaranteed by the manuscripts of the fourteenth century; the other changes in the familiar text are less startling, and I will not say anything about them, referring the reader to Dom Wilmart's article.

The oldest manuscript seems to point to a date a little earlier than 1323 for the composition of the poem. St. Thomas died in 1274, and there is no contemporary evidence of his authorship of these verses. A later tradition says that he composed them on his death-bed,

but the contemporary account of the last moments of the saint is so precise as to exclude this possibility. Another tradition says that he used them as a prayer at the Elevation, but we know that it was his custom to use the words of the *Te Deum* beginning "Thou art the King of Glory, O Christ . . ." and so on to the end of the hymn.

## Hymnody and U. S. Protestant Seminaries

*(A report by James D. Shannon and the Student Music Committee of Princeton Theological Seminary, 1975)*

IN MANY SECTORS of the church today, as the U.S. Bicentennial approaches, there is continuing attention directed towards hymnody and church music. The resurgence of interest in creative liturgy and new sacred music began at least a decade ago. But in the mid-1970's not all Protestant seminaries in the U.S. have reflected this trend. In fact thirty-one of 100 U.S. divinity schools, religious institutions and seminaries recently surveyed had *no* course whatsoever devoted to church music.

Of the sixty-nine institutions having at least one such course, only thirty-six offered three or more classes.

Designed to discover what, if any, courses in church music or hymnody were available, a survey was conducted in April 1975 at Princeton Theological Seminary. Survey methods used, problems and limitations encountered, and an evaluation are provided below.

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## I. The Survey Method

Current catalogs from each institution, on file at the Speer Library, Princeton Theological Seminary, provided the source of information.

The ten members of the seminary student music committee divided the research task; the findings were collated by the chairman. Only Protestant seminaries located within the continental United States were included in the study; Catholic, Jewish and foreign institutions were omitted. The most recent catalogs available were used but not all reflected the current academic year. Most catalogs were up to date. A few were two or three years old; even fewer were up to six years old.

The results of the study were made available to the seminary administration (Princeton Theological Seminary) to provide helpful perspective for future planning of church music courses.

## II. Problems and Limitations

An obvious limitation on the study was the non-availability of certain catalogs. Therefore some theological schools have not been included solely because their catalogs are not held at the seminary library.

A second problem encountered was the wide variety in format displayed in the various catalogs: Some institutions list courses by title, others do not; length of semesters varies from school to school, and some seminaries have brief "interim" sessions; and in some cases the catalog layout was so bewildering as to defy reasonable attempts at locating information.

A third obstacle which undermines the true value of this study is that most seminaries are under no obligation to actually conduct the courses listed in their catalog. Thus, if too few students register for a particular class, the registrar may decide to cancel the course. Of course the departure of faculty persons after catalog publication may also prohibit offering courses within that specific department.

It should also be invited to the readers' attention that not all of the courses listed are available every year; many seminaries "cycle" their classes every second or third year. A short term graduate or "special" student may simply miss out on the courses he desires.

Nor can it be determined from most catalogs whether specific music courses are available (for credit) in neighboring institutions with which the seminary enjoys reciprocal privileges.

Finally, in the area of course titles there is fuzzy overlap from school to school. One institution may list "Church Music" while



another offers "The Hymn and Congregational Singing." It is generally assumed that the "Church Music" course covers the entire field—but there is no way of knowing. Such a title could easily disguise the fact that the whole semester is devoted to listening to recordings of music from the Baroque period.

For purposes of tallying the study data, course titles have been arbitrarily aligned with the following categories:

— <i>History</i>	(Survey of hymnody; hymnal studies; denominational hymns; history of church music, etc.)
— <i>Performance</i>	(Choral conducting and methods; applied voice, keyboards or instruments; tech or improvisation; song leading; etc.)
— <i>Theory</i>	(Theory; composition; ear training; etc.)
— <i>Education</i>	(Introduction to teaching music; repertory; junior choirs; music and Christian education; etc.)
— <i>Seminary Choir</i>	(Participation in a singing group)
— <i>General</i>	(Course titles all-inclusive or broad in scope; course titles so vague as to not be self-explanatory; etc.)

Most of the seminary music courses appear to be peering at the past instead of preparing for the future. Course titles such as "Church Music for Tomorrow," or "Future Trends in Hymnody," or "Use of Folk Tunes in Liturgy," or "Exploring the Use of Instruments Other than the Organ in Worship" are virtually non-existent.

### III. Evaluation

However first things first. Before seminary music courses can point towards the future in church music they need to insure that proper grounding has been provided concerning the musical past and present. From seminary to seminary the pattern is inconsistent and, to this writer, alarming.

Take, for example, the thirteen seminaries and schools which are in the "Presbyterian" family in the survey. Of the six basic course categories mentioned above, *none* of the Presbyterian seminaries have courses in all of the areas. In fact, eight of the thirteen schools have no offerings at all!

The San Francisco Theological Seminary promises the best balance, with classes in all categories except theory.

On the east coast, the Presbyterian School of Christian Educa-

tion (which is not really a seminary) provides some practical courses. Fortunately, students at nearby Union Seminary (Richmond, Va.)—where no courses are listed—may attend classes at P.S.C.E.

Here at Princeton Theological Seminary we have, for the present, the eminent hymnologist and theologian, the Rev. Dr. Erik Routley.

But what exposure to hymnody and church music is available for seminarians who attend institutions offering no such elective? And, looking to the future: What will be the state of hymnody and church music in the churches where these ministers will serve?

No evaluation is possible without noting the following:

1. Seminary choirs frequently rate one-half credit or "1 hour" credit. A few schools give no credit for choir participation. On the other hand, only a few give "field work" credit—in their catalog—for work in local churches as a professional church musician. Some seminaries undoubtedly have choirs but do not mention them conspicuously in their catalogs (which no doubt indicates the importance placed on the choir program).

2. Seminary music "faculty members" commonly are persons shared from other departments. Such two-hatted combinations are frequently entitled: "Associate Professor of Christian Education and Music," or "Professor of Liturgics and Hymnology," or "Instructor in Speech, Arts, and Church Music," etc. Unless an actual musical degree is listed in the faculty roster, it is impossible to know what real qualifications a particular faculty member has for teaching "church music" or "hymnology." Adjunct, or "off campus" lecturers in church music (if identified as such) have not been counted as "faculty."

3. A total of 102 catalogs were studied. In order to make the percentage statistics easier to visualize (and simpler to calculate), two seminary catalogs—selected by lot—were eliminated, bringing the sample down to an even 100 schools. Although the vast majority of these institutions are fully accredited, such recognition was not itself a factor in the study.

In addition to the overall statistics on 100 seminaries, a detailed tally demonstrates that:

% of Institutions offered courses in . . .	
50%	Church Music History
34%	Church Music Performance
12%	Church Music Theory
29%	Church Music Education
33%	General (unclassified) Church Music

Only 39% claimed to have choirs. (Often a difficult item to locate in a catalog, it is possible that this figure is low.)

One faculty member is identified with church music at 40% of the seminaries; only 15% boast two or more such persons.

"But . . ." some readers may be thinking, "many of the 100 institutions are small and cannot possibly have church music courses!"

Further detailed study provides interesting rebuttal. Here the twenty largest (by enrollment) of the schools are listed—or one-fifth of the seminaries studied.

Let us examine the number of U. S. seminaries and divinity schools (with over 340 enrollment) providing church music courses and listing music faculty, and compare with the entire sampling of 100 schools:

	<i>20 largest seminaries</i>	<i>All 100 seminaries</i>
No church music courses offered*:	35%	32%
At least one C.M. course offered:	65%	68%
Three or more C.M. courses offered:	55%	35%
No church Music faculty person:	45%	61%
At least one C.M. faculty person:	55%	39%
Two or more C.M. faculty persons:	35%	14%

(\* not including choirs as "courses" )

It is concluded, since a greater percentage of the largest seminaries have *no* church music courses than the entire sample, that for many schools the problem is not *economics* but rather *priorities*. Even the tiniest school somehow musters up the courage to provide a hymnody class if such training is viewed as important for its students.

Of the larger seminaries, some of the Baptist schools stand a dozen ledger lines above most other institutions. One has only to visit, as has this writer, the Southern Baptist School of Sacred Music in Louisville to see the impressive results possible when church music is encouraged in the seminary setting.

It is *not* suggested that all seminaries try to organize miniature schools of church music. The schools which traditionally have provided basic hymnody and sacred music classes are to be commended. These schools not providing musical perspective for divinity students might well be accused of neglect and of poor insight into the needs of the pastoral ministry.

Seminary curriculum designers must recognize that there is a critical need for providing adequate, balanced training in church music to all future ministers—not to just "musical" ones! This writer feels strongly that *all* students who are preparing for pastorates should be required to have at least one basic course in church music/hymnody (students who *never* intend to utilize music in any form in their worship services would be excused).



No book, other than the Bible, is used more frequently by the average pastor than the hymnal. Nearly every church in the United States has an organist or pianist; almost all have one or more choirs.

Faculty members at seminaries of all sizes and from every denomination should insure that courses in church music are included in the curriculum. Certainly these scholars recognize that to understand hymnody is to know something of worship and liturgy, doctrine and theology, church history and social needs, and of course, music and poetry.

There is a virtual explosion of liturgical and hymnological renewal in our midst as the Bicentennial commences in the last quarter of the 20th century. It is crucial for the well-being of the churches of the coming twenty-five years to have ministers properly equipped to deal with that explosion. Ministers need to develop sensitivity and taste for musical selections appropriate to worship settings.

Such taste must be cultivated from a wide perspective on church music of yesterday, the present, and tomorrow, rather than upon narrow, provincial or sentimental criteria.

## Robert Lowry: Early American Hymn Writer

JOHN F. ZELLNER, III  
(PART I)

ROBERT LOWRY (1854, H-1875), was the first graduate of Bucknell University to be accorded worldwide recognition, and was undoubtedly the most famous faculty member the University has ever had. Since he served concurrently as both a Bucknell faculty member, and pastor of the First Baptist Church, he is also the most famous pastor the church has ever had. His fame, however, is more closely connected to his pastoral duties than to his faculty status. His modern counterpart is Erich Segal, of the Classics faculty at Yale, whose fame results from his talents as a screen writer, the author of "Love Story," rather than from his skill and talent as a teacher-scholar. But Segal has had the advantage of a modern media build-up. What does fame and world renown have to do with hymnwriting?

Consider the fact that television has been a part of our daily lives for only about 25 years; that radio became commonplace only 50 years ago; that the gramophone and the phonograph have provided diversion only since the turn of the century; and that the movies are likewise a 20th century phenomenon.

What was life like in the United States or on the continent 100 years ago? Not a part of life a century ago was the music which goes with us on our car radios as we travel about the country, which blasts at us in every public place, which accompanies commercial advertising on radio or T.V., and which provides diversion and entertainment in uncountable forms for us today. The church was not only the center of spiritual life, it was the center of community and of culutral life. It provided the entertainment and diversion which humans require—however solemn, dignified, moralistic or unsophisticated that may have been. The hymnwriters of that day were the equivalent of today's Beatles, Simon and Garfunkle, the Carpenters, Eddie Arnold or Johnny Cash. They preceded, but held the same place in society, as did John Philip Sousa at the turn of the century. When he came to the University at Lewisburg and the First Baptist Church in 1869, Robert Lowry was as famous as John Philip Sousa or Irving Berlin were in their day.

He had already written his most famous hymn "Shall We Gather at the River?" Concerning this hymn, Hubert P. Main, of the publishing house of Biglow and Main, is quoted as follows from the *Christian Herald*:

"In the spring of 1865, 40,000 children sang this hymn on their May Anniversary Parade and in their churches. Then it went everywhere. It was sung in conventions, in churches, in Sunday Schools, and at the bedside of the dying. It crossed the ocean and became known in Great Britain and on the continent. At some of the most distant missionary stations in Asia, it was translated and sung. It found its way to the Sandwich Islands and soon encircled the globe. It is probably the one hymn by which its author is best known."

In one of the two tours he made of Europe, Dr. Lowry attended the Robert Raikes Centennial in London in 1880, honoring the man who founded the Sunday School Movement. It is reported that "at the close of the meeting, the chairman, a member of Parliament, rose and said: 'I am told that Dr. Lowry, the author of "Shall We Gather at the River?," is present; we should be glad to hear from him.' The effect was startling. As Dr. Lowry came forward and stood on the platform, the whole audience broke forth in applause. People rose to their feet and waved their handkerchiefs. For some minutes it was impossible to say a word. No more than a dozen Americans in the room had ever seen the man, but they gave spontaneous tribute to the songwriter whose name had been a household word to them for many years."

In these days when disk jockeys promote a new "hit" every week

it is hard to recall the days when music was passed from generation to generation. There are still those, however, who remember their Grandmothers singing softly the hymns of Robert Lowry as they cooked or sewed or sat rocking over their sewing or knitting. His hymns are a part of our "folk" heritage.

One of Lowry's contemporaries at Bucknell, Dr. George Peltz, who wrote of his life work in the 1901 edition of *L'Agenda*, reports that Lowry's "own copyright list numbers nearly 500 works." The Bucknell Archives contain a list of some 36 hymns, including such other famous ones as "Marching to Zion," "All the Way My Savior Leads Me," "I Need Thee Every Hour," and "Where is My Wandering Boy Tonight." For some, including "Shall We Gather At the River" and "Where is My Wandering Boy Tonight," he wrote both words and music. For many, he supplied only the music to poems written by others, including such famous hymnwriters as Isaac Watts and Fanny Crosby. A number, such as "I Need Thee Every Hour," were written while he was in Lewisburg, although the Jubilee Hymn of the First Baptist Church must have been written while he was living in New Jersey, after his departure from Lewisburg.

It would be nice if "Shall We Gather at the River?" had been inspired by the beautiful Susquehanna, flowing serenely past the Bucknell campus, or perhaps even by a baptismal service of members of the First Baptist Church held, as they were in the early days, at the river itself. Perhaps the Susquehanna was subconsciously in Dr. Lowry's memory as he wrote the hymn, and perhaps he was recalling a baptism or a view of the Susquehanna which he had experienced during his undergraduate days at the University at Lewisburg. If so, he failed to note it, for the following explanation, reported to have been given out by Lowry himself, is said to be authentic:

"One afternoon in July, 1864, when I was pastor of Hanson Place Baptist Church, Brooklyn, New York, the weather was oppressively hot and I was lying on a lounge in a state of physical exhaustion. I was almost incapable of bodily exertion, and my imagination began to take to itself wings. Visions of the future passed before me with startling vividness. The imagery of the Apocalypse took the form of a tableau. Brightest of all were the throne, the heavenly river and the gathering of the saints. My soul seemed to take new life from that celestial outlook. I began to wonder why the hymnwriters had said so much about the river of death, and so little about the pure water of life, clear as crystal, proceeding out of the throne of God and of the Lamb. As I mused, the words began to



construct themselves. They came first as a question of Christian inquiry,—Shall We Gather? They then broke out in chorus, as in answer of Christian Faith—Yes, we'll Gather; on this question and answer, the hymn developed itself. The music came with the words."

It is intriguing that without benefit of the movies or television or Cecil B. DeMille, he should have had such a vision! But apparently it was not unusual, for on another occasion, he reported that "My brain seems to be a sort of spinning wheel; there is music running through it all the time."

His musical talents seem to have developed early, and they were not limited to hymnwriting. The program for the first commencement of the University at Lewisburg in 1851 (when seven students were graduated) included a musical number "composed for the occasion by Robert Lowry, '54" It is entered as "Music—Choir, God Be With You. Farewell." Neither music nor words survive.

The Bucknell Song Book, edited and published by Bartol and Stolz in 1913, includes two non-religious tunes by Robert Lowry. One is a college song, "A Song for the Orange and Blue," and the second is a love song, "Love Awake," both with words by Robert Holmes '92.

In 1893, he edited the first songbook of the Phi Kappa Psi fraternity, which he served as national president from 1889 to 1890, long after his retirement from the ministry and at a time when he was considerably deaf. One assumes that he wrote some of the fraternity songs. Phi Kappa Psi had not appeared on the Bucknell scene until 1855, a year after Robert Lowry's graduation from the University. He was made a member as an alumnus, and cherished his affiliation literally to his death bed, sending a message to his fraternity brothers therefrom to "Tell the boys I love them." His burial service included the Phi Psi "ritual for the dead," which he himself had written, and the Phi Psi's announced his death to the brotherhood under the headline "Our Grand Old Man Gone Home." Despite all of this, Orin Oliphant notes in his history, *The Rise of Bucknell University*, that Lowry was among those members of the faculty who voted against secret societies (fraternities) when the matter was at issue before the faculty in 1872.

Before concluding the list of Dr. Lowry's accomplishments as a composer, however, it should be noted that he also wrote children's songs and nonsense songs. It is reported that he may have edited at least one such book of school songs, and the words, although not the music, of a song sung in the South Ward School in Lewisburg have come down to us from Miss Emma Housel and Miss Ella Laushe, long time teachers in that school. It was entitled "The Old Black Cat"

and goes as follows:

"Who so full of fun and glee,  
Happy as a cat can be?  
Polished sides so nice and fat—  
Oh, how I love the old black cat,

Refrain:  
Poor Kitty! Oh, Poor Kitty  
Sitting so cozy  
Close to the fire.

Pleasant purring, pretty pussy,  
Frisky, full of fun, and fuzzy;  
Mortal foe of mouse and rat—  
Oh, I love the old black cat,  
Yes, I do.

Some will choose the tortoise shell,  
Others love the white so well,  
Let them choose of this or that,  
But give to me the old black cat.

When the boys, to make her run,  
Call the dogs, and set them on,  
Quickly I put on my hat,  
And fly to save the old black cat.

Who so full of fun and glee,  
Happy as a cat can be?  
Polished sides so nice and fat—  
Oh, how I love the old black cat."

Who was this Robert Lowry? Not much is known of his boyhood, except that he was the son of Crozier Lowry. (There may be some family, Baptist or University significance in the first name; if so, it is not apparent in available records.) It is reported that his father was a tavern keeper, and tavern keepers are not renowned for their religious inclinations. Yet the *Baptist Encyclopedia*, edited by William Cathcart and published in Philadelphia in 1881, notes that his parents were members of the Associate Presbyterian Church and that, at age 17, "he became a subject of divine grace" and "after reading the New Testament, he was convinced that it was his duty to follow Christ in baptism."

Sometime between his birth in Philadelphia on March 12, 1826, and his 17th birthday, Lowry came in contact with the Baptists of Philadelphia, perhaps some of the same gentlemen who are responsible for the early financing of Bucknell University, for it was this group to whom the University of Lewisburg first looked for support when it came into being a few years later, in 1846. In any event, the record of Robert Lowry's connection with Bucknell University begins with his immersion on April 23, 1843, by Dr. George B. Ide, who was pastor of the First Baptist Church of Philadelphia.

If names mean anything, one must assume that it was one of Dr. Ide's sons who was among the first seven graduates of Bucknell at that first commencement in 1851. Dr. Ide himself was one of the first Curators of the University, named in the charter. At the organization meeting of the Board of Curators, he was appointed to the committee to adopt a seal for the University and made the motion authorizing Thomas U. Walters to proceed with the construction of Old Main. Unfortunately, he was dropped summarily from the Board at the completion of his term in 1854, but at the same time was offered the Chair of Theology—a position which he declined—at a time when the Department of Theology at the University of Lewisburg was envisioned as filling the role later assigned by the Philadelphia Baptists to Crozer Seminary at Chester.

Dr. Ide baptized and sent a number of young men to the fledgling University at Lewisburg; among them, in addition to Robert Lowry, Francis W. Tustin '56, for whom the Tustin Gymnasium is named, and who also became a member of the Bucknell faculty.

The *Baptist Encyclopedia* also notes that Lowry began his religious work by helping to organize a Sunday School in a destitute part of the City of Philadelphia and that "for several years he felt an irrepressible drawing toward the ministry, but did not venture to disclose it until his pastor (Ide) probed his feelings and encouraged him to begin a course of study."

He entered the academic department of the University at Lewisburg (the Academy) in 1848, became a freshman in the collegiate department in 1850, and graduated with valedictory honors in a class of nine in 1854, speaking on the topic "The Vengeance of the Future."

Life at the University of Lewisburg in 1848 was quite different from undergraduate life at Bucknell in 1974. There was no Interstate 80, no Pennsylvania Turnpike, and no Route 15 to provide easy access from Philadelphia to the Middle Susquehanna Valley. Travelers to Lewisburg came by stage coach or canal boat. The young Robert traveled to Harrisburg by stage coach and then transferred to canal boat for the long trip up the Susquehanna to Lewisburg. With mules



pulling the boats along the Pennsylvania Canal at less than five miles per hour and overnight accommodations in the very low ceilinged cabin of the canal boat, it must have been at once both a tedious and beautiful trip. He would have disembarked on the east side of the river and walked along the crosscut canal that joined Lewisburg with the main traffic artery of that day. Arriving in Lewisburg, he would have found a small village of pleasant streets and stately houses grouped near the river.

When Ludwig Derr laid out his town, it was bounded on the south by St. George Street. The area south of St. George Street across the mill race to what is now the Strohecker farm, a triangular plot of approximately 70 acres, had been purchased by the young University from farmer Brown. It was bounded roughly by Seventh Street and the road over the hill to the Strohecker farm on the south, on the north by St. George Street, and on the east by the river. When Robert Lowry arrived, the area was still under cultivation. There was no Brown Street, no University Avenue, no lower campus (the Seminary) and no college on the hill. The fledgling University at Lewisburg was still a dream in James Moore's eye, its only activity being high school level classes then being held in the basement of the Baptist Meeting House, which stood on the west side of South Third Street on the exact site of the present municipal parking lot behind the post office. Twenty years later, when the present Baptist Church was erected, the first Baptist structure was torn down to make way for a music hall. There was already another school or academy in Lewisburg, at the corner of North Front and St. Mary's Street. The structure still stands. Surely, there must have been some degree of rivalry between the two schools. If so, it never developed to the point of the annual Princeton-Rutgers football game, or the relationships between Harvard and Yale. The one survived and grew to match its ambitions; the other perished.

One of the students in the first session of the fledgling university when school opened on the 6th of October, 1846, was J. Merrill Linn, later to graduate in that first class of seven from the University in 1851. He had just passed his 13th birthday and lived in what is now the Lewisburg Inn, at the corner of Market and Front Streets. He described his new school as a "two-story, pressbrick church, a tall square tower to the fore, whose top the workmen were just crowning with a wooden dome, the home of the town clock to be." Steven Taylor, newly arrived from Madison University, now Colgate, and his son, Alfred were the teachers. "There were 22 students, not one of whom had ever studied Latin or Greek, and with one exception not one of whom understood Arithmetic to the rule of three or grammar

so as to parse." By the end of the first year, 76 students were enrolled, according to the Lewis Theiss *Centennial History* of the University. By 1847, college classes had been organized, and Isaac Loomis, two years out of Madison University, had been added to the faculty.

The Academy Building, now Taylor Hall, was not occupied until 1849, so it was to the basement of the Baptist Church that Robert Lowry first made his way, living somewhere in the community, one hopes with a good Baptist family, and preparing himself to enter the work of the college two years later.

*(To Be Continued)*

## *Men of Earth, Lift High Your Voices*

### I

Men of Earth, lift high your voices,  
 Glad trumpets bring;  
 All the universe rejoices,  
 All planets sing!  
 Join the chorus, hear it swelling:  
 "God today 'Good News' is telling  
 Through a Babe in humble dwelling!"  
 Let song take wing!

### 2

Men of every race and nation  
 Who seek God's word  
 Know the Lord of all creation  
 Their prayer has heard.  
 Hail the Child in lowly manger,  
 Hail the Galilean Stranger,  
 Messenger to free from danger,  
 From sin and sword.

### 3

Sound afar the joyous story,  
 Wake hill and glen:  
 "God has sent his Son from glory;  
 Woos Earth again!"  
 Lift new songs and adoration,  
 Praise the Author of salvation,  
 Praise our God whose whole creation  
 Brings love to men!

—*Benjamin Caulfield*

## Book Reviews

*The St. John the Baptist Book of Catholic Worship*, compiled and edited by G. Paul Parr, The St. John Baptist Publishing Company, Canton, Ohio.

In the Introduction of this volume William Zunbar says, "It is the office of (this collection) to enhance the love of God in the liturgy by providing a unifying element for the entire worshipping community." Its 674 pages include well considered selections from other faiths and new material especially written for the collection. Most of the first 134 pages are given to the texts of Antiphons and Responsorial Psalms for the Sundays and principal feasts of the year. They are pointed for use with psalm tunes although no specific melody is indicated. Here running heads would be a valued help in locating the text for the particular occasion. The following pages contain much that is commendable both in the choice of texts and musical settings. Nevertheless, some editorial features are questionable. Pages with three or four stanzas between the staves and the added guitar indications are not cluttered, but the type font and musical notation are rather small for both the singers and organist.

Each section of the Liturgical Year is prefaced by an informational introduction, and illustrations suggested by the Church Year are added. Their style and the facial distortion are unfortunate and to this reviewer more abhorrent than attractive. Again, organists will not be pleased by placing them, as in numbers 5 and 103, between the

continuation of the hymn on the following page.

It is now possible for editors to proceed with surety, for in 1975 the three-year cycle has been finally established. No longer need they worry that new text will appear by the time a hymnal is published. The hymn section contains a selection of hymns from other faiths that in the last decade have come into common use in Catholic hymnals. These are further enlarged from more recently published Catholic collections and supplemented by others written for the book. Fortunately this trend omits older favorites that have long since been outdated. This is not entirely true for there are a few that take a backward glance probably suggested by the current trend to "folk-hymnody." This concerns those captioned, "From a French Missal, 1817." That statement is a half-truth for they are from the Cantiques of St. Sulpice and similar collections with tunes by Lambillotte and his contemporaries. These cantiques are commonly added in a separate section of the older lay Missals and intended for congregational singing during devotions. Lambillotte himself disowned them and happily they were on the wane in the 1920's when the *St. Basil's Hymnal* was so severely criticized. Here they have new texts and literal translations with some stilted and involved lines. For example hymn no. 160, "Creatures of Our God and King," in one stanza reads:

We fly now from the realms of sin,

We die to self and rise with Him,  
May we be worthy to share His life.



He lives, Alleluia!  
Our death He did destroy  
Triumphant Paschal joy.

and again,

He lives, Alleluia!  
Who on the Cross did die  
In glory reigns on high.

Hymn no. 159 gives the well-known translation of William H. Draper, but no. 160 gives only the first two lines and then goes its own way. From time to time one finds a similar procedure that gives the first line of a popular hymn followed by a new text. Why?

The Mass section offers abundant new material with various shades of style and difficulty. Among these are psalms settings by Richard T. Gore. The same can be said of the Responsorial Antiphons by contemporary composers. This is a bulky book, but this is still an experimental era and in time one hopes that editors will envision a more limited collection that will amply fulfill all needs.

Sources of text and tune are noted but tune names and meters have not been included. Choirmasters in particular would have appreciated a first line index rather than one that proceeds by consecutive numbers and for which the book must be turned sideways.

Those using this collection will find ample selections of worthy older and contemporary items to build a proper repertoire for congregation and choir to enhance the liturgy.

*J. Vincent Higginson*

*Vatican II Hymnal, compiled, edited*  
and arranged by Terry L. Haws,  
Published by the New Catholic

Press of Seattle, 8 West Roy St.,  
Seattle, Washington 98119.

The *Vatican II Hymnal* is characterized as an Ecumenical Hymnal and the Foreword stresses this intent. There are hymns from a wide variety of sources, both ancient and modern, in the 356 hymns. The section devoted to hymns is followed by selections of Negro Spirituals and folk hymns. Numbers 386 to 490 give material for use at Mass in various styles. Acclamations, Responses as well as settings of the Mass text are included, and it is here that most of the new music written for the hymnal appears. Among the contemporary composers are Sister Magdalene Fautsch whose contributions include a canonic setting of the Our Father; N. Cascioppo who contributes a Mass setting; and Rev. Steven Somerville whose Psalm settings are included by permission.

Hymnals published not too long ago were often characterized as put together by scissors and glue pot. Today this is replaced by the efficient means of xerox and photo-static reproduction. Selection from various denominational hymnals and others such as the Episcopal, Lutheran, *Hymns Ancient and Modern*, etc. are here in abundance, so much so that it is safe to say that the *Vatican II Hymnal* includes hymns from denominational sources in greater numbers than any Catholic hymnal published to this date. No doubt one reason was to produce the collection as economically as possible, but in so doing, there is a conglomeration of styles of text and musical notation to make the whole a curiosity. There are numerous indications of copyrights some

for such simple changes as "you for thou" but unfortunately others have been disregarded and deserve further attention.

As noted in the Foreword old tunes are reharmonized but in such cases as those taken from the *St. Gregory Hymnal*, the less involved and more fluent harmonizations of Nicola Montani are supplanted by others lacking the same musical facility. Harmonizations by Bach are included, some rather difficult. In

such cases it would have been practical to include a simpler one for many churches still do not have accomplished organists.

This limited criticism does not envision belittling the well intentioned effort to provide a variety of material from various sources for present needs. In such a large collection of older hymns and new settings, one finds a goodly number of selections that are worthy and useful.

*J. Vincent Higginson*

## *Jesus, Babe of Mary*

1. Jesus, Babe of Mary,  
Son of God's Concern:  
Come again among us,  
Come that we may learn.
2. Jesus, grown to manhood,  
Teacher, healer, friend:  
Stir each sullen conscience,  
Stubborn wills unbend.
3. Jesus, Christ and Savior,  
You who bore our cross:  
May our words and actions  
Cause not grief nor loss.
4. Jesus, Holy Spirit  
Risen from the grave:  
Tell through us your message—  
"God in love will save."
5. Jesus, Christ and Savior,  
Spirit "loose on Earth":  
Joyous be all people  
For your wondrous birth.

—*Benjamin Caulfield*

THE  
[Faint, illegible text follows, appearing to be a list or index of names and titles, possibly related to a historical or literary work. The text is too faded to transcribe accurately.]